



Charlotte Mason's House of Education,
Scale How, Ambleside, UK, 2009

The **Charlotte Mason Digital Collection** is a not-for-profit database created in 2009-2011 to assist scholars, researchers, educators and students to discover, use, and build upon the Charlotte Mason Collection of archives, journals and books housed in the Armitt Library & Museum (UK). To learn more about this database or to search the digital collection, go to [The Charlotte Mason Digital Collection](#).

Your use of images from the **Charlotte Mason Digital Collection** is subject to a [License](#). To publish images for commercial purposes, a license fee must be submitted and permission received prior to publication. To publish or present images for non-profit purposes, the owner, Redeemer University College, must be notified at cmdc@redeemer.ca and submission of a copy of the context in which it was used also must be submitted to the owner at cmdc@redeemer.ca. Credit lines, as specified in the [License](#), must accompany both the commercial and non-profit use of each image.

Unless you have obtained prior permission, you may not download an entire issue of a journal nor may you make multiple copies of any of the digital images. Higher resolution images are available. [Low resolution (150 dpi), single copy printing is permitted: High resolution images for publication can be purchased. Please contact Redeemer University College in writing as specified in the [License](#) to request high resolution images.

While the document originals are housed in the Armitt Library & Museum, Redeemer University College owns the rights to the Digital Images (in jpg/pdf format) of the original archival documents and artifacts. The original Digital Images and database metadata are owned and maintained by Redeemer University College. Multiple images are bound together in PDF Packages. Click [here](#) to download the latest version of Adobe Reader for better viewing. In the PDF, click an image thumbnail to view it.

This project was made possible through collaboration among the [Armitt Library & Museum](#) (Ambleside, UK), [Redeemer University College](#) (Ancaster, Canada) and the [University of Cumbria](#) (UK) and with the financial assistance of the [Social Sciences and Humanities Research Council of Canada](#).

Need help? If you do **not** see a side-bar with image thumbnails:

Some of the PDF packages are large and will take some time to download. A very large PDF package may open more successfully if you download it first to your desktop. (From inside the database record, right-click on the link to the PDF package and save the link to your desktop.) Once it's on your desktop, you can open it up with a recent version of [Adobe Reader](#).

If you have a Macintosh with Safari, the default program to open PDFs is Preview, which does not open the PDF packets. Mac users need to download [Adobe Reader](#). If this cover page appears without a list of PDF files (either at the side or bottom of the screen), look for a paper clip or a menu option to view attachments. If you click that, you should see a list of the pages in the PDF package.

Viewing files with Linux: This works with the default PDF viewer that comes pre-installed with Ubuntu. While viewing this cover page in the PDF viewer, click "View" on the top toolbar, and check the box that says "Side Panel". That will bring up the side panel. The side panel will show only this cover page. Click the 'arrow' at the top of the side panel, and it will give you the option to view "attachments." If you click that, you should see a list of PDF files, which are the pages in the PDF package.

the appearance of the stamens and pistil before the former have shed their pollen, we must get a flower that has scarcely passed the condition of a bud. In working backwards, that is from the base to the tips, along a whole raceme, every flower was found in the condition described above, and it was not until an inflorescence was chosen, which had scarcely begun to elongate, that the stamens were discovered intact and even here the anthers had begun to dehisce though the pollen was for the most part retained in their cells.

The anthers were bursting outwardly, but even while looking they slip away from the two-horned stigmas and sink down, as is their wont when they have begun to shed their pollen. It must be explained that the flower has six stamens united into threes, the filaments being dilated at the base so as to form a covering to the ovary. The anthers are free and have this peculiarity, that the centre one of each group has two cells, while the outer ones have only one. Each horn of the stigma is clasped as it were on either side by the one-celled anthers, while the two-celled central anther occupies a position at its extreme tip. The stigma seems admirably adapted for *hooking* off the pollen so to speak, the curious and lovely pollen shaped like a sphere, with four smaller crystalline spheres upon its surface. But does the stigma hook it off? This can scarcely be the case, for the anthers, as we see, open outwards. Why? Müller says that the flowers of the *Fumitory* are usually self-fertilized, and indeed the pistil and stamens are so closely shut up together in the little ruby box formed by the petal tips, that one cannot see how it could well be otherwise. But then, why that spurred upper stamen, the spur a nectary too, inclosed in the inflated spur of the petal? Surely insects might have been expected to come to the aid of a flower that has evidently prepared for their reception, if it had not peevishly denied them access to the feast and at the last minute shut the door in their faces! But is it so? Why make honey if no one is to eat it? Why arrange to shed the pollen *away* from the pistil, and then contrive that somehow or other it shall get on to it? Perverse little flower! and yet after all, a little longer patient study might explain its seeming contradictions, and we need not upbraid it because unable at once to penetrate the secrets of its mysterious being.

READING AND RECITATION.

PART IV.

BY T. G. ROOPER, H.M.I.

(Concluded from page 715.)

AGAIN I refer you, for the analysis of the treatment of this poem, to Mr. Burrell. He gives useful hints for assisting scholars to improve their memories by framing associative links between words and thoughts from line to line, and also for cultivating the child's natural power of making the inflection of his voice correspond with his thought.

Looking to the needs of children over ten years, I incline to think narrative poetry, and especially ballads, are most suitable. There is a prevalent tendency to select sentimental pieces, and often rather mawkish sentiment. Lyric poetry seems to me seldom suitable for children. It is of the essence of lyric poetry that the subject and thoughts be closely connected with the experience and personal feeling of the writer. Adults enjoy the intimate union with the poet's mind, which the self-revelation of the lyric poet makes possible. But the thoughts of men are not the thoughts of children, even when they seem simple. Here, for instance, is a beautiful lyric appropriate to June, the month of haymaking, by Andrew Lang, which delights a man but wants the joyous confidence which is right and healthy in a child, if he be sound in mind and body:—

SCYTHE SONG.

“Mowers weary and brown and blithe,
What is the word methinks ye know,
Endless over-word that the Scythe
Sings to the blades of the grass below?
Scythes that swing in the grass and clover,
Something still they say as they pass;
What is the word that over and over
Sings the Scythe to the flowers and grass?
Hush, ah hush, the Scythes are saying,
Hush and heed not and fall asleep;
Hush, they say to the grasses swaying,
Hush, they sing to the clover deep;

Hush! 'tis the lullaby Time is singing—
Hush and heed not, for all things pass,
Hush, ah hush! and the Scythes are singing
Over the clover and over the grass!"

Beautiful again as are "Lucy Grey" and "We are seven," yet I do not think they are really suitable for children. There is, in these poems of Wordsworth, concealed and obscured by the very ease and simplicity of the language, subtle metaphysical questionings which belong to the adult stage of man and not to childhood.

First among poems for children of ten to twelve I should put "Chevy Chase," otherwise known as "The Battle of Bannockburn," which Sir Philip Sydney said moved his heart more than a trumpet, and with this "The Ballad of Agincourt." Macaulay's "Lays of Ancient Rome" come next in my thoughts, and the "Spanish Armada"; and Tennyson's ballads, "The Revenge" and "Siege of Lucknow"; while "Dora" is perfect for girls.

Scenes of Old England are brought to my mind in Robin Hood's wedding with Clorinda, Queen of Titbury Feast. The fine ballad of Sir Richard Whittington's Advancement is remarkable, inasmuch as it proves that even trade has its poetry and the ledger can inspire the music. Another old London ballad may revive the chivalrous days of Queen Elizabeth, "The Brave Adventures of a London 'Prentice in Turkey." All these ballads help to illustrate the History of England, especially in its social progress.

Then there is the "Babes in the Wood."

"These pretty Babes with Hand in Hand,
Went wand'ring up and down,
But never more did see the Man
Approaching from the Town;
Their pretty Lips with Blackberries
Were all besmeared and dyed,
And when they saw the darksome Night
They sat them down and cry'd."

Every line here calls up a picture which may as easily be brought before the mind of a child as of an adult, and the pathos of it is perfectly natural and unstrained, and of a character to purge the feelings, as Aristotle would say, rather than to glut and nauseate them. Everyone will think too of "the grand old ballad of Sir Patrick Spence."

Among modern verses which have something of the rugged force of old ballads, I think "The Anchorsmiths," by C. Dibdin, is one of the most remarkable.

"The huge sledge hammers round in order they arrange,
And waking anchorsmiths await the looked-for change,
Longing with all their force the ardent mass to smite
When issuing from the fire arrayed in dazzling white;
And, as old Vulcan's Cyclops did the anvil bang,
To make in concert rude their ponderous hammers clang.
So the mis-shapen lump to symmetry they beat,
To save from adverse winds and waves the gallant British fleet."

Southey's ballads are often disappointing. They are apt to contain something cynical, and cynicism is a hateful thing in the mouth of a child. For example:

"What they fought each other for,
I could not well make out."

Southey's "Well of St. Keyne," however, Goldsmith's "Mad Dog," and Cowper's "John Gilpin" should be learnt by every one for the sake of their wholesome fun and humour. Some of Cowper's poems relating to animals, "The Retired Cat," "The Dog and the Water Lily," along with Grey's "Elegy on a Cat drowned in Vase of Gold Fish," cannot be surpassed. If passages from Shakespeare or Milton be chosen, let the selections be made from places where the stream of those imperial writers flows for a moment through homely and pastoral scenes, and not where it rushes like a torrent in high flood. Do not choose King Lear in the midst of the thunder, or Brutus' contention with Cassius, but rather Florizel and Perdita at the Shearers' Feast.

Let us remember Charles Lamb's counsel about "sucking pigs." "His sauce should be considered. Decidedly a few bread crumbs done up with liver and brains and a dash of mild sage. But banish, dear Mrs. Cook, I beseech you, the whole onion tribe. Barbicue your whole hogs to your palate, steep them in shalots, stuff them out with plantations of the rank and guilty garlic: you cannot poison them, or make them stronger than they are—but consider, he is a weakling—a flower."

I have one word to add as to explanation of verses learnt. The rule here is—Not too much. The exaggerated way in which Inspectors have teased children with senseless

questions about meanings of words and allusions has led to the distraction of the children's attention from the real meaning of the poem. They cannot see the forest, for the trees.

I will give you an example of the kind of preparation which is practised by pupil teachers in order to meet the kind of examination I refer to.

Take these two verses, which really need no explanation :—

“Go fetch me my bow, my longest long bow,
And broad arrows, one, two or three,
For when 'tis fair weather, we'll into Sherwood,
Some merry pastime to see,
When Robin Hood came into merry Sherwood,
He winded his bugle so clear;
And twice five-and-twenty good yeomen bold
Before Robin Hood did appear.”

If I trot out all the learning I am possessed of, I can ask questions on the following points. The *long bow* was distinguished from the crossbow, the use of which latter was forbidden, *temp.*, Henry VII., the other being more useful, as proved at Agincourt and Cressy. The Romans probably introduced the bow as a military weapon into Britain, and Saxons and Danes both used it for war and chase. The Normans excelled in it.

Longest long bow. In Richard III.'s time, to encourage the importation of bowstaves, those over $6\frac{1}{2}$ feet long were free of duty. The best seem to have been the Spanish yew. *Broad Arrow.* One with a broad barbed point, so that once in it could not easily be pulled out. *Fair weather.* In wet weather, the bow string got damp and inelastic. The success of the English archers at Cressy and Agincourt was due to the English habit of protecting bow strings from the rain. *Bugle*, a huntsman's horn; introduced by the Normans from France, a common sign for inns in the neighbourhood of the New Forest.

Now, it seems to me, that all this information does not assist the scholar to appreciate the two simple verses. Doubtless, the poem may suggest a disquisition on archery, but so may many chapters in English History, and to explain all that can be said about every word in a simple verse is the way to obscure the sense of it. The briefest notes are the

best, and nothing should be foisted in by way of illustration that is not really required. What says Pope :—

“For thee, explain a thing till all men doubt it,
And write about it, Goddess, and about it.”

Of course, when the recitation of “Robin Hood” has been learnt and appreciated for its own sake as a poem, it may well be correlated or connected with other studies; for instance, the social History of England in the Middle Ages and the Geography of the Midland Countries, but the correlation of studies is an important subject which cannot be more than hinted at towards the end of a paper on Reading and Recitation.

The correlation of studies is an important principle, but it must not be so practised as to violate the good rule of the schools, which says “One thing at a time.”